

Bob Waters.

CHAMPION TUTOR

FOR THE FIVE STRING BANJO

& ZITHER BANJO.

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Written, Compiled & Arranged by

HERBERT J. ELLIS

Author of the "THOROUGH SCHOOL" for the FIVE STRING BANJO.
2/6 net

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LARGEST MUSIC STORES IN AUSTRALIA,
137 & 139, KING STREET, SYDNEY.



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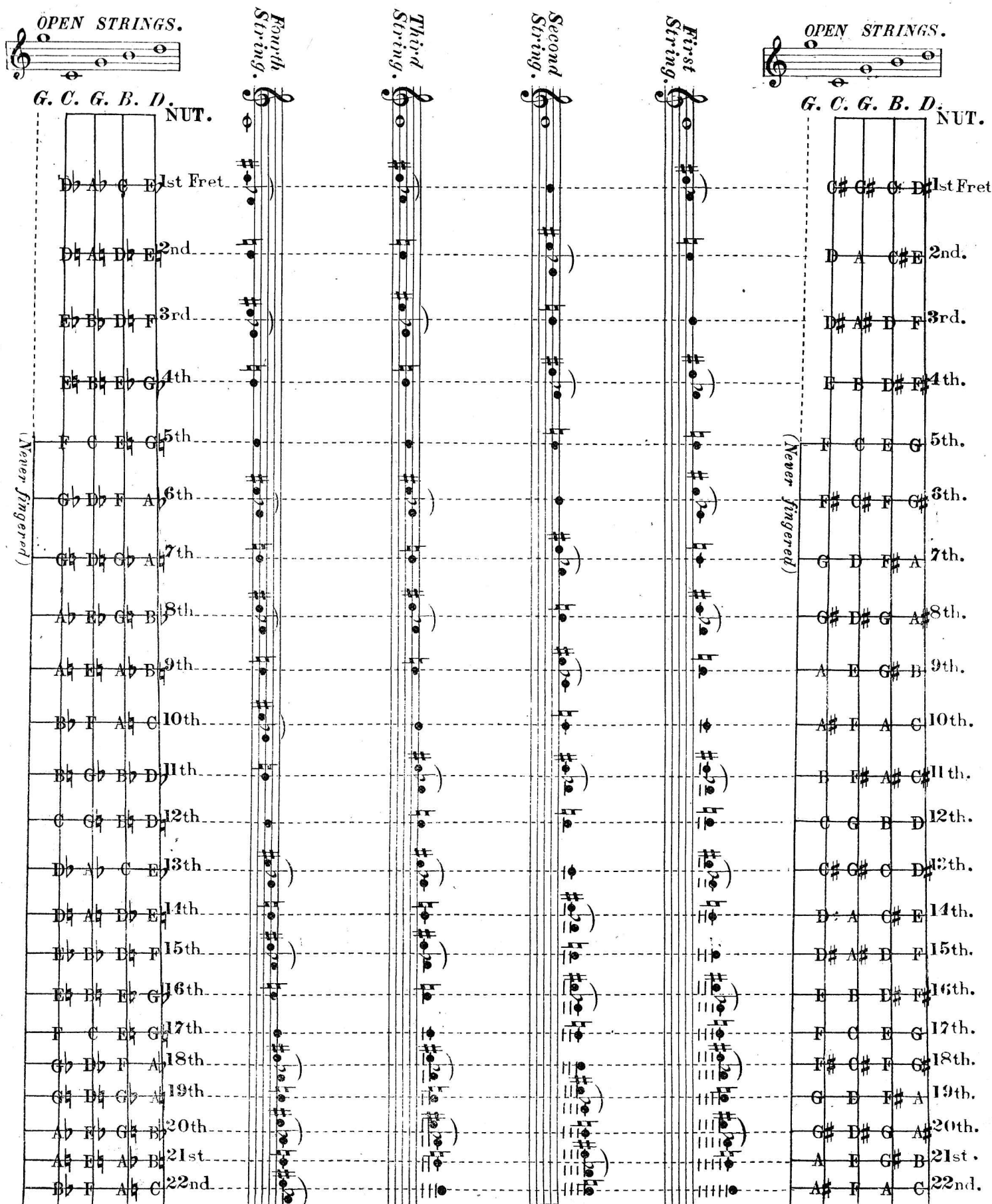
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DIAGRAM OF THE FINGERBOARD OF THE BANJO.



CHAMPION TUTOR


FOR THE

FIVE-STRINGED BANJO.







*NOTE. The present work is intended to treat of the Banjo and the manner of playing it; so, in order to devote more space to this end, the Author has appended only a short explanation of the Notes etc, as it is presumed that the Student is acquainted with the rudiments of music.**

THE NOTES ON THE STAVE THROUGHOUT THE COMPASS OF THE BANJO.









The sign  placed at the commencement of Banjo music, is termed the Treble, or G Clef.

Different forms of notes are used to indicate their different durations:-





Semibreve. Whole note.	Minim. Half note.	Crotchet. 4th note.	Quaver. 8th note.	Semiquaver. 16th note.	Demisemiquaver. 32nd note.
					




RESTS, denote silence and are named after, and have the same values as the notes.

Semibreve rest.	Minim rest.	Crotchet rest.	Quaver rest.	Semiquaver rest.	Demisemiquaver rest.
					

DOTS. A dot placed after a note or rest increases its value one half.

TIME. Music is divided into equal portions by horizontal lines termed Bars; the amount contained in each bar being announced at the commencement by signs or figures. *Examples*

 contains 4 crotchets or equivalent.
  contains 2 crotchets or equivalent.
  contains 3 crotchets or equivalent.
  contains 3 quavers or equivalent.

 contains 6 quavers or equivalent.
  contains 9 quavers or equivalent.
  contains 12 quavers or equivalent.

SHARPS, FLATS and NATURALS. A Sharp (#) raises a note half a tone. A Flat (b) lowers a note half a tone. A Natural (n) restores a note. A Double Sharp (x) raises a note two half tones, and a Double Flat (bb) lowers a note two half tones.

MODES IN MUSIC AND THE SCALE.

There are two modes in music MAJOR and MINOR. The difference being in the formation of the Scale which is composed of tones and half-tones; the manner of placing these being shown in the following examples:-



A FEW MUSICAL TERMS AND SIGNS.

Adagio; very slow.

Allegro; quick, joyful.

Andante; rather slow.

Cres: or < increase in sound.

Da Capo: return to beginning.

Dim: or > diminish in sound.

Dolce; sweet.

Fine; the end.

Forte or *f* loud. *ff* very loud.

Largo; very slow and soft.

Larghetto; not so slow as *Largo*.

Legato; in a smooth manner.

Piano; or *p*. soft. *pp*. very soft.

Pause C . rest at pleasure.

Primo; the first.

Segno. S . return to where this sign is placed.

Staccato; or short and distinct.

Vivace: quick, brisk, light.

THE BANJO, ITS STRINGS AND TUNING.

As the Banjo is so well known it is unnecessary to describe it here; save that the popular instrument, and the one for which these few pages are intended, has five strings; other banjos with six and seven strings not being so generally used. The strings are made of gut, except the fourth, (generally termed the Bass string, owing to its being the lowest), which is of silk overspun with wire.

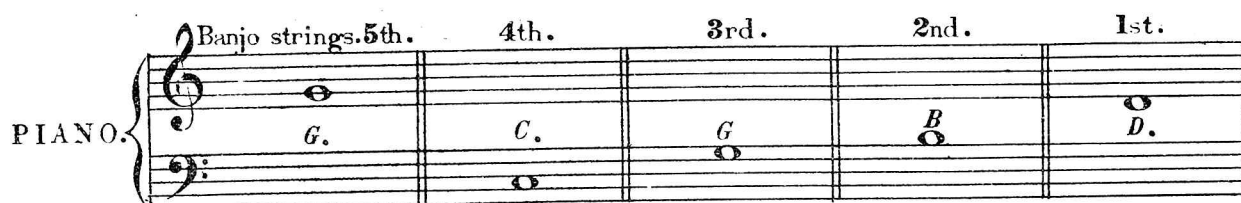
Another Banjo, with the drum partly enclosed in a wooden case and having raised frets*, is strung with wire strings except the fourth C. which is a covered silk string as on the ordinary banjo. This is termed the Zither Banjo. The strings are numbered from the right hand side of the instrument, the short string being the fifth.


* Metal bars across the fingerboard.

THE STRINGS, THEIR NAMES AND NUMBERS.



As the sounds of the Banjo are exactly an octave lower than the music written, the actual sounds are given below for the Piano, to which the Banjo strings should be tuned separately.



In playing some pieces it is easier, or more effective to tune the fourth string one note higher *i.e.* D  When this is required it is generally indicated at the beginning.

ANOTHER METHOD OF TUNING.

In the absence of a piano, tune the fourth string C. to a tuning fork or any instrument at that pitch. Then stop it at the seventh fret G. and tune the third string in unison. Stop the third string at the fourth fret B. and tune the second string in unison. Stop the second string at the third fret D. and tune the first string in unison. Then stop the first string at the fifth fret G. and tune the fifth string in unison. This done the Banjo should be in tune but to test its accuracy sound the following octaves and correct if necessary.



PROCURING STRINGS.

Banjo strings are of different degrees of thickness. In the case of gut strings for the ordinary Banjo the first and fifth are the finest, the second a little thicker, and the third thicker still. For the Zither Banjo the wire strings are made up specially in lengths, or several lengths on reels. Many performers on the Zither Banjo prefer a gut third to the wire, but this the beginner will soon be able to decide for himself. In buying strings it is generally sufficient to ask for a first D string, or second B string etc; stating whether gut or wire.

Sometimes gut strings are found to be false on the frets although perfectly in tune when open. Such strings are worthless and should be discarded. False strings are found even amongst the most expensive and the fault should not altogether be laid to the charge of the dealer inasmuch as the cause is generally through uneven drawing in the manufacture.

THE MANNER OF HOLDING AND POSITION OF THE HANDS.

The performer should sit in an easy, natural position, with the hoop of the instrument resting near the right knee, and the neck or handle in the left hand between the thumb and first finger. The top of the hoop should rest against the body, and the forearm on the rim so that the right hand can come directly over the bridge. The handle should be inclined towards the left shoulder.

THE RIGHT HAND.

Some performers recommend placing the fourth finger on the vellum to steady the hand while playing. The Author does not agree with this, holding to the view that it obstructs the freedom of the hand; and as the Banjo is played in Guitar style he is strengthened in this opinion by the writings of the old Guitar Masters, who are at one in condemning the practice.

The second finger is used to pull the first string; the first finger for the second string and the thumb for the third fourth and fifth. There are exceptions to this rule, as frequently the first finger is required upon the third string, and the third finger on the first.

THE LEFT HAND.

The neck or handle is not held in the fork of the hand but between the thumb and first finger, the end of the thumb resting on the side next to the bass string, between the nut* and the first fret. The large joint of the first finger should rest against the nut on the other side. The arm should hang in a graceful manner, with the elbow a little distance from the body. The wrist must be curved outwardly allowing the tips of the fingers only to stop the strings. The nails must be short and the tips of the fingers held as hammers ready to fall on the strings at the first and second frets. In making the *Barré* (page 6) the wrist must be still more curved and the thumb drawn under the handle.

* The little bridge at the end of the fingerboard where the strings pass over to the keys.

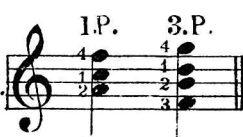
MANNER OF TOUCHING THE STRINGS.


To obtain a full and mellow tone it is necessary to apply some force with the end of the fingers in playing. The fingers must meet the strings obliquely so as to cause them to vibrate across the fingerboard. The thumb must not pull the strings up but strike in like manner towards the next. The action in playing is for the thumb to be held straight out away from the fingers which should play into the palm of the hand.


THE POSITION, BARRÉ, AND POSITION BARRÉ.


These are terms which apply to the left hand fingering. The *Position* indicates fingering with the tips of the fingers, while the *Barré* means placing the first finger across two or more strings at once on the same fret. The *Position Barré* is a combination of both.

The position of the hand on the fingerboard is determined by the fret on which the first finger falls as 1st:Pos: 2nd: Pos: or 1st:Pos:Bar: etc:

THE POSITION. 

THE BARRÉ. 

POSITION BARRÉ. 


Running passage (Barré continued.)

SIGNS USED FOR FINGERING.

THUMB.....	+
FIRST FINGER.....	1.
SECOND FINGER.....	2.
THIRD FINGER.....	3.
FOURTH FINGER.....	4.
OPEN STRING.....	0.

PRELIMINARY EXERCISES FOR RIGHT HAND.

OPEN STRINGS.

BOB

WATER.

1.

2.

3.

4.

5.

6.

SCALE IN C. MAJOR.

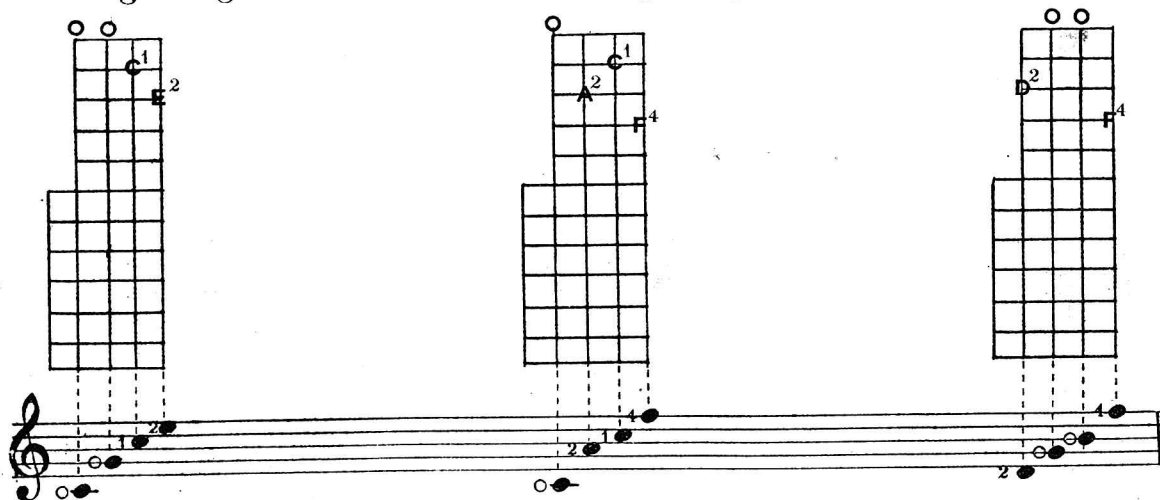
LEFT HAND

Fourth String.	Third.	Second.	First.	Fifth.	First.
○ 2 2 4	○ 2	○ 1	○ 2 3	○	1 3 4
FRETS 0 2 4 5	0 2	0 1	0 2 3	0	7 9 10

First.	Fifth.	First.	Second.	Third.	Fourth.
4 3 1	○	3 2 ○	1 ○	2 ○	1 2 2 ○
10 9 7	0	3 2 0	1 0	2 0	5 4 2 0

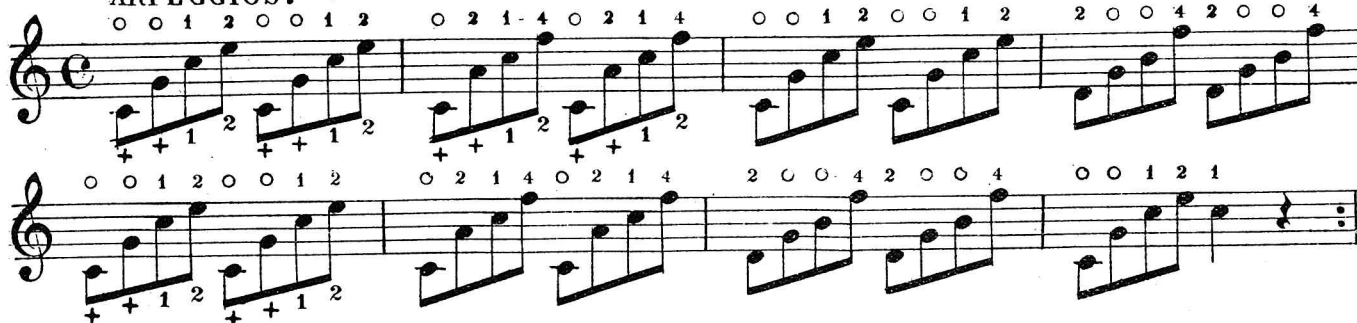
In the above scale the fingering for the left hand is written above the notes, and the numbers of the frets underneath.

The following diagrams illustrate the fingering for the left hand.



EXERCISES.

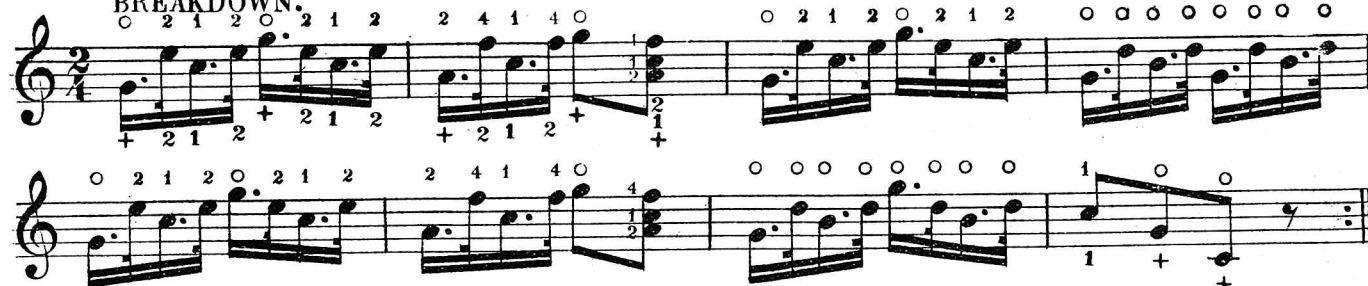
ARPEGGIOS.



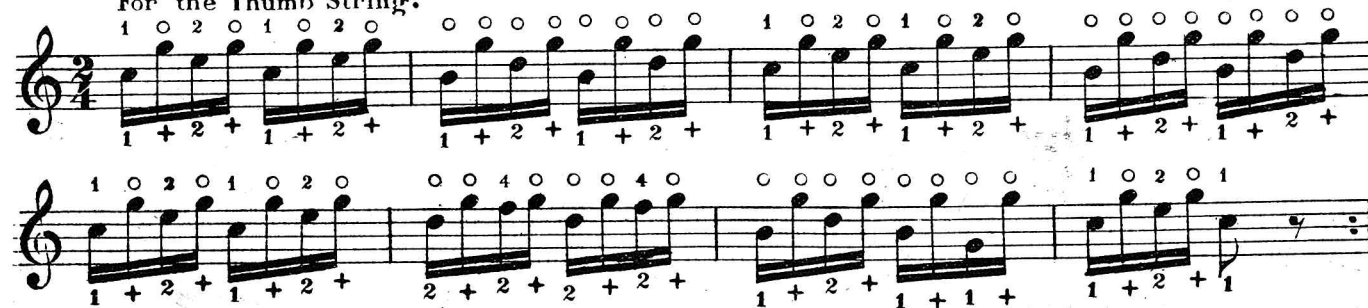
ACCOMPANIMENT.



BREAKDOWN.



For the Thumb String.



Third String. L.H. ○ 2	Second. ○ 1	First. ○ 2 4	Fifth. ○	First. 4 2 ○	Second. 1 ○	Third. 2 ○
FRETS 0 2	0 1	0 2 4	0	4 2 0	1 0	2 0

EXERCISES.

ARPEGGIOS.

ACCOMPANIMENT.

BREAKDOWN.

Fourth string. L.H. 2 2 4 Third. 0 2 Second. 0 2 First. 0 2 4 2 0 Second. 2 0 Third. 2 0 Fourth. 4 2 2

2.P.B. $\text{D}^1 \text{A}^1 \text{D}^2 \text{F}^\sharp 3$ 2.B. $\text{A}^1 \text{C}^\sharp \text{E}^1$

ARPEGGIOS. 1 1 2 3 1 1 2 3 2.B. 1 1 1 0 1 1 1 0

ACCOMPANIMENT. 2.B. 1 1 1 0 1 1 1 0

A. MAJOR.

3rd str: L.H. 2 Second. 0 2 First. 0 2 4 1 2 1 4 2 0 Second. 2 0 Third. 2 1 Fourth. 4 2 2 1

Lower extension.

2.Barre $\text{A}^1 \text{C}^\sharp \text{E}^1$ 2.P.B. $\text{D}^1 \text{A}^1 \text{D}^2 \text{F}^\sharp 3$

ARPEGGIOS. 2.B. 1 1 1 1 1 1 1 1 2.P.B. 1 2 3 2 1 2 3 2 4 0 0 0 1 0 0 0 2.B. 1 1 1 1 1

ACCOMPANIMENT.

E. MAJOR.

11

Fourth string.	Third.	Second.	First.	Second.	Third.	Fourth
2 4	1 2	0 2	1 2 1 3 1 2 1	2 0	2 1	4 2

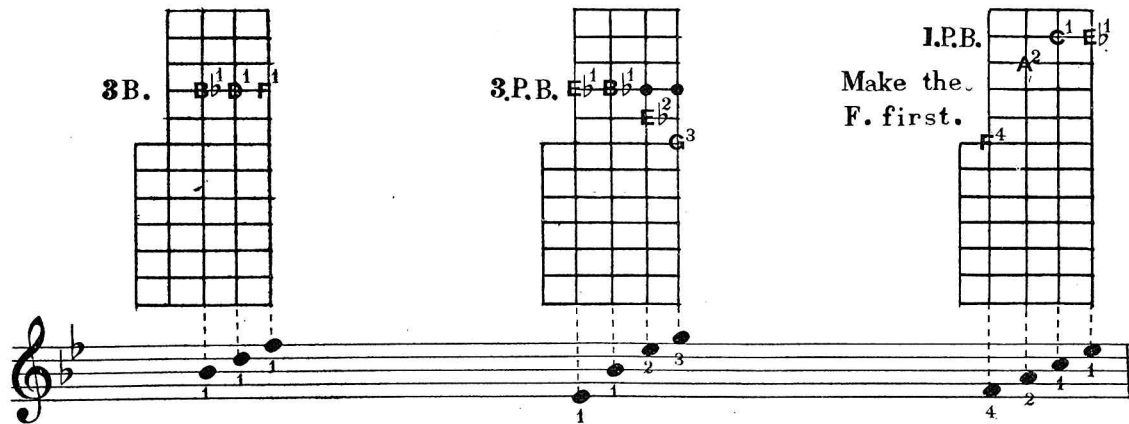
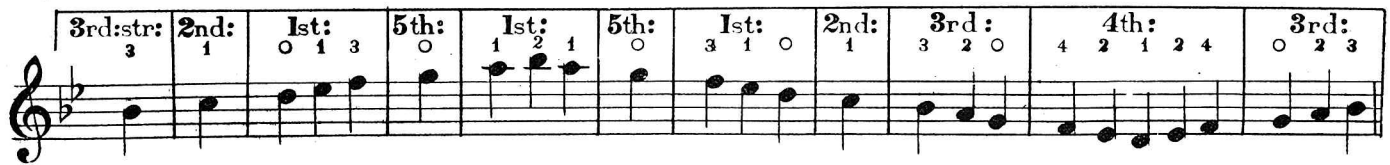
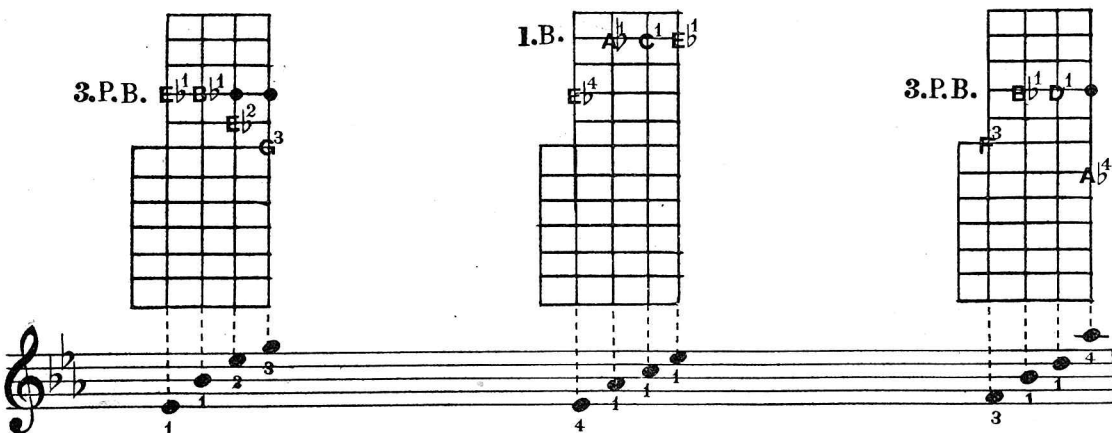
The low E must be struck first and the chord formed after

F. MAJOR.

4th str.	Third.	Second	First.	Second	Third.	Fourth.
4	0 2 3	1	0 2 3 2 0	1	3 2 0	4 2 2 0 2 2 4

Lower extension.

Strike the low F first.

B \flat . MAJOR.E \flat . MAJOR.

The musical score for "The Rose Tree" is presented in three systems. The first system shows the melody in 3/4 time, with notes for the first and second endings. The second system shows the guitar accompaniment in 3/4 time, with first and second endings, and a bridge section. The third system shows the guitar accompaniment in 6/8 time, with first and second endings, and a bridge section. The guitar parts include first and second endings, and a bridge section.

THE MINOR KEYS.

Following are the Scales Chords and Accompaniments in the MINOR KEYS. The Minor Keys are related to those of the Major.

It is thought unnecessary to give the diagrams for these, as the Student should now be able to read the chords without their aid.

A. MINOR. (Relative of C. Major.)

[illegible]

E. MINOR. (Relative of G Major.)



B. MINOR. (Relative of D Major.)



F#. MINOR. (Relative of A. Major.)



C. MINOR. (Relative of E. Major.)

15

Fourth string. 1 3 2 4 Third. 1 3 Second. 1 2 First. 1 2 2 4 2 2 1 Second. 2 0 Third. 2 1 Fourth. 4 2 2 1

CHORDS. I.P.B. 2.P.B. I.P.B. I.P.B.

ACCOMP. I.P.B. 2.P.B. 2.P.B. I.P.B. I.P.B.

D. MINOR. (Relative of F. Major.)

Fourth string. 2 2 4 Third. 0 2 Second. 0 2 First. 0 2 3 0 3 2 0 Second. 1 Third. 3 2 0 Fourth. 4 2 2

CHORDS. 2.P.B. 2.B. 2.P.B.

ACCOMP. 2.P.B. 2.B. 2.P.B.

G. MINOR. (Relative of B. Major.)

Third string. 0 2 4 Second. 1 First. 0 2 4 Fifth. 0 0 First. 3 1 0 Second. 1 Third. 3 2 0

CHORDS. 3.P.B. 3.P.B.

ACCOMP. 3.P.B. 3.P.B.

C. MINOR. (Relative of E \flat Major.)

Fourth string.	Third.	Second.	First.	Second	Third.	Fourth.
○ 2 3 4	○ 2	○ 1	○ 1 3 1 ○	1	3 1 ○	4 3 2 ○

CHORDS.

ACCOMP.

F. MINOR. (Relative of A \flat Major.)

Fourth str:	Third.	Second.	First.	Second.	Third.	Fourth
4	○ 1 3	1	○ 2 3 3 1	2 1	3 1 ○	4

CHORDS.

2.P.


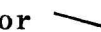
ACCOMP.

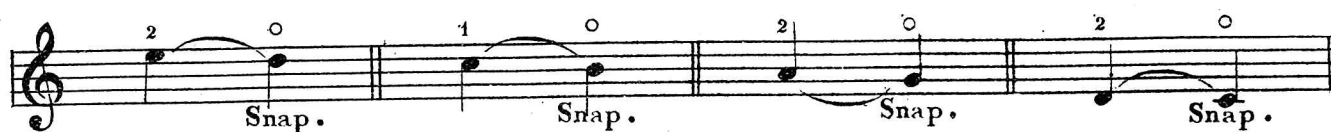
CHROMATIC SCALE.

Fourth string.	Third.	Second.	First.	Fifth.	First.
○ 1 2 3 2 3 4	○ 1 2 3	○ 1 2	○ 1 2 3 4	○	1 1 2 3 4

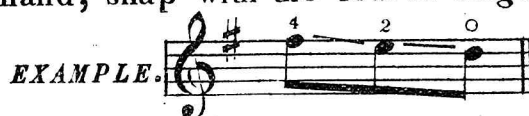
First.	Fifth.	First.	Second	Third.	Fourth
4 3 2 1 1	○	4 3 2 1 ○	2 1 ○	3 2 1 ○	4 3 2 3 2 1 ○

THE SNAP.


Pulling a string with a finger of the left hand is termed the Snap and is indicated thus  or . The first note is pulled by a finger of the right hand, and the second note by the finger that was placed down to make the first note being pulled off the string.




The DOUBLE SNAP is made by pulling a note with the right hand and two following notes with the left. In the following example place the fourth finger on F# and the second finger on E at the same time. After playing the first note with the right hand, snap with the fourth finger and then with the second.



THE SLUR AND SLIDE.

The SLUR written thus  indicates that the second note and sometimes a third, is produced by the left hand whilst the string is vibrating. Play the first note in the ordinary manner and hammer down forcibly with the left hand finger to produce the rest.



The SLIDE, indicated by , is performed by sliding from one note to another along the fingerboard still pressing the string and stopping rather abruptly at the second note. Only the first note is played.



THE VIBRATO.

This is a pretty effect performed on a stopped note by a tremulous movement of the left hand and written thus:—



This pretty and effective style of playing is produced by striking the notes forming the melody rapidly backwards and forwards with the first finger of the right hand. The thumb plays the lower notes as an accompaniment.

WRITTEN  *PLAYED.* 

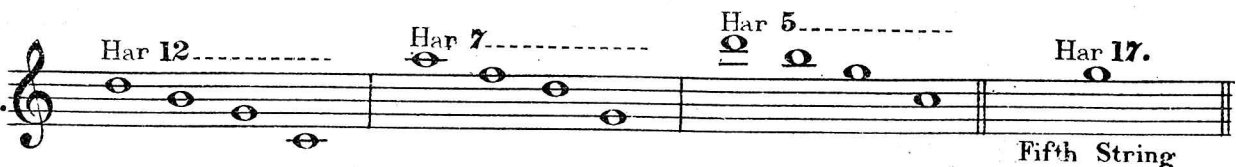
1. 

2. 

HARMONICS.

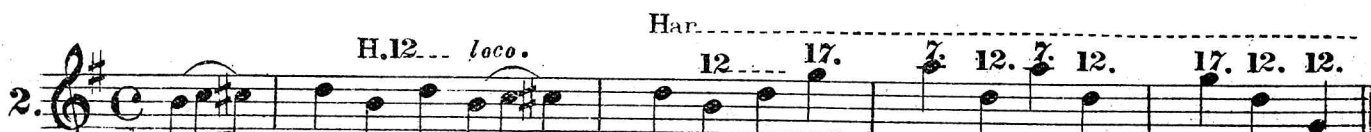
Harmonics are bell-like tones produced at certain frets on the fingerboard. The principal are found on the 5th: 7th: 12th: and on the fifth string at the 17th: They are played by laying a finger of the left hand very gently on the strings at the frets named only just touching and not pressing them on to the finger board, the right hand fingers plucking the strings in the usual way.

Harmonics are indicated by the abbreviation Har:

EXAMPLE. 

Fifth String

1. 

2. 

* loco signifies "as written"

A SELECTION OF PIECES SPECIALLY ARRANGED FOR THIS WORK

THE BELL CHIMES.

Tune 4th string to D.

BANJO. *mf*

p *f*

cres

prall

(DON'T YOU HEAR DE BULGINE.)

21



THIMBLE MARCH.

BANJO.

FINE.

2.B. 2.P.B.

2.B. 2.P.B.

D.C.

THE NATIONAL ANTHEM.

BANJO.

The musical score for the Banjo part consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. It contains several measures of music, including chords and single notes, with some measures having repeat signs. The second staff continues the melody and accompaniment, featuring more complex chordal structures and melodic lines. The third staff concludes the piece with a final cadence. Throughout the score, various musical notations such as eighth notes, sixteenth notes, and rests are used to indicate rhythm and pitch.

LOUISVILLE BREAKDOWN.

BANJO

2 4 4 4 2 4 1 4 Snap.

5.B. 5.P. Snap.

5.B. 5.P. FINE.

2PB. Snap.

1. 2. D.C.

FAVORITE SCHOTTISCHE.

BANJO

FINE.

D.C.

TRIO. 5.B.

D.C. at FINE.

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